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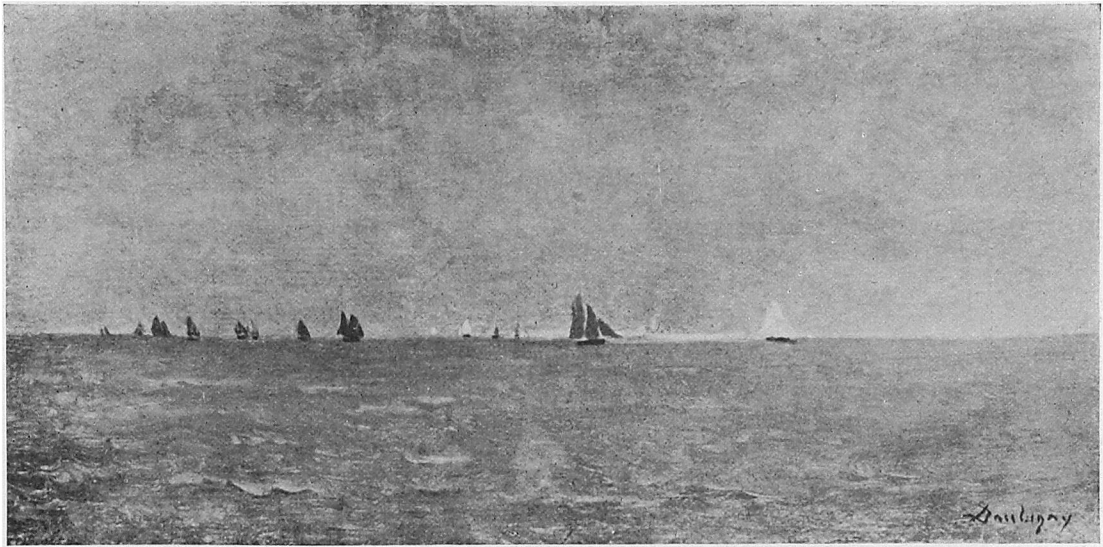
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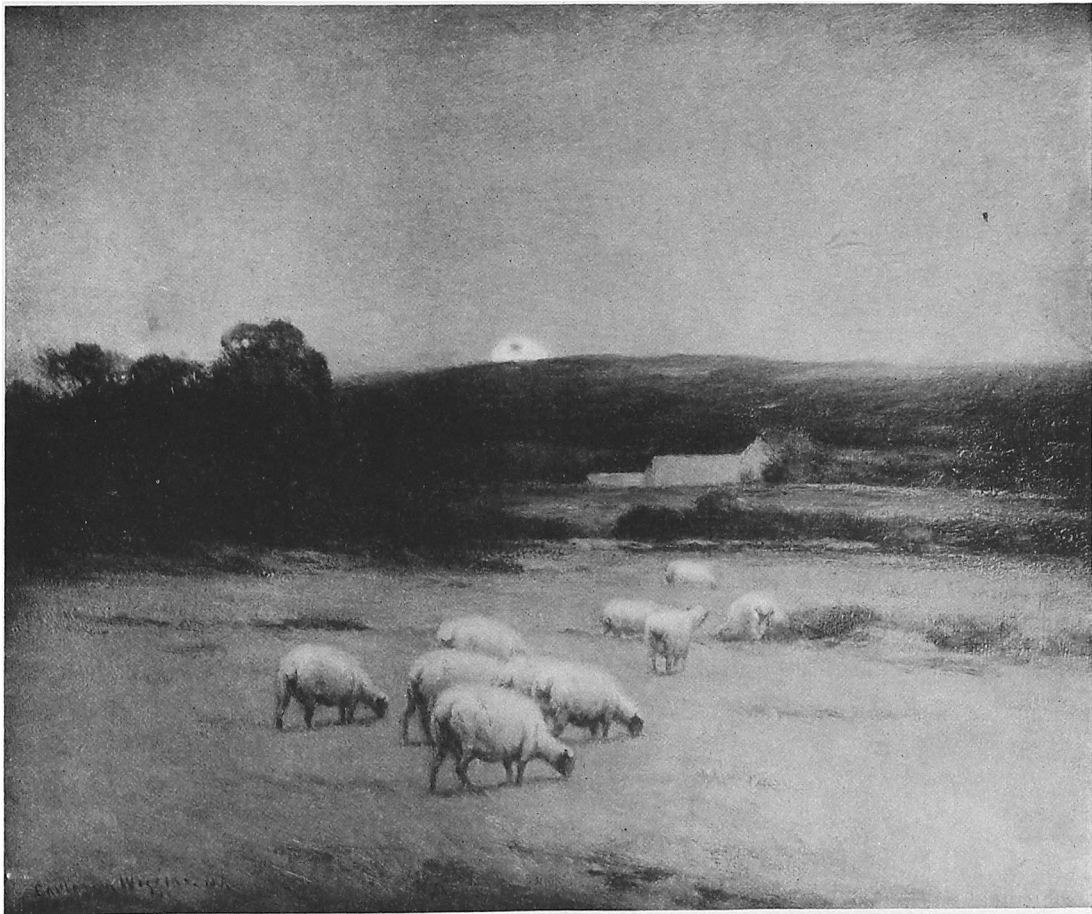
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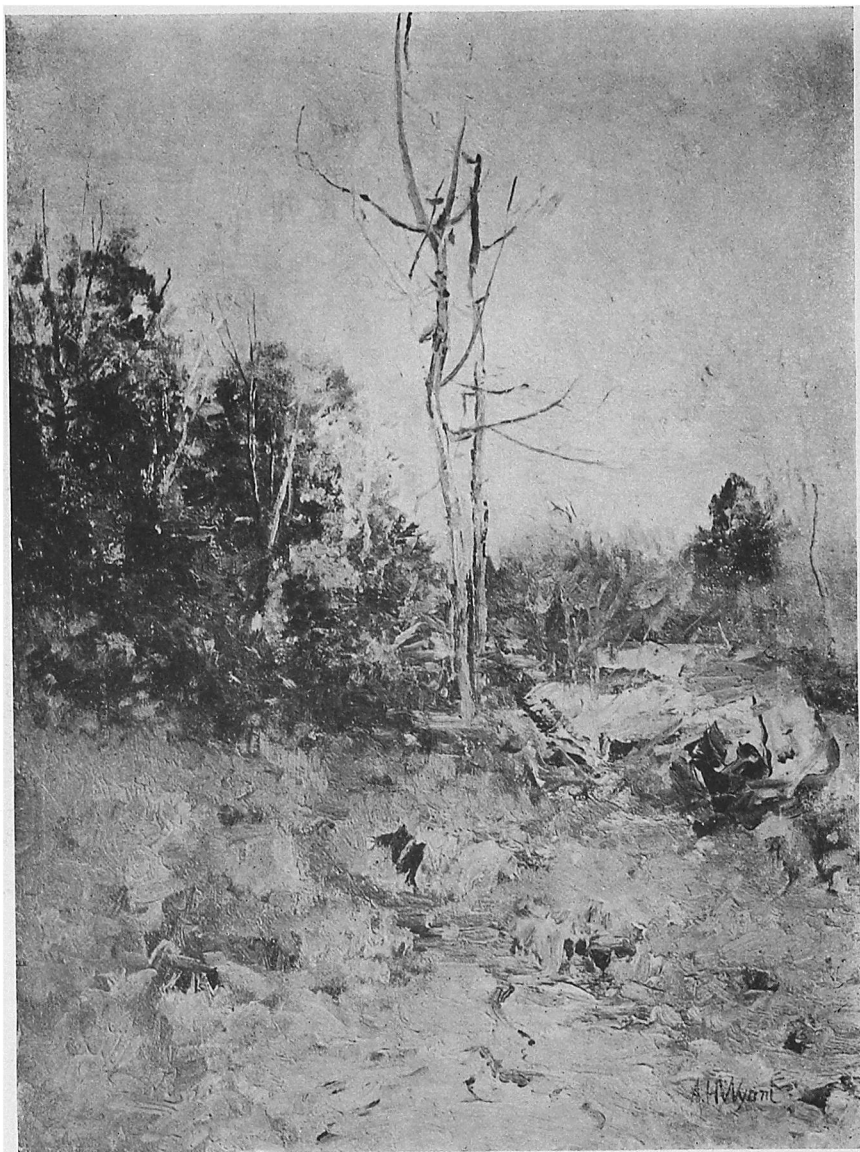
MARINE (Size 8x15 inches)
By *Daubigny*

—Collection of Carl Block, Peoria, Ill.



THE FULL MOON (Size 24x30 inches)
By *Carleton Wiggins, N. A.*

—Collection of Carl Block, Peoria, Ill.



EDGE OF THE WOODS (Size 12x16 inches)
By A. H. Wyant

—Collection of Carl Block, Peoria, Ill.



CATTLE (Size 16x29 inches)
By Troyon

—Collection of Carl Block, Peoria, Ill.

Peeps into Private Galleries

By ANNE LISLE BOOTH

IN a country so vast as ours there is surely a wonderful field for art, which has ever depended upon the patronage of culture and affluence. The resources of our broad lands have given rise to prosperous towns and cities from the Atlantic to the Pacific, communities in which there are always at least a few families capable of maintaining the kind of homes where fine pictures are the only appropriate final touch. Especially in the lesser cities about a great metropolis do we find important and interesting private galleries and the Fine Arts Journal proposes, from time to time, to present reviews of available and rep-

resentative collections of such works of fine art.

The collection of Carl Block, of Peoria, being one of the best chosen assemblage to be seen in the middle west, is worthy of considerable attention and we are glad to present to our readers so many reproductions of really good French, Dutch and American art.

From the first named schools are examples of the works of such great artists as Corot, Troyon, Ziem, Harpignies, Daubigny and Rose Bonheur—good examples, too, of these geniuses at their best. The Corot of the Block collection, though small, is of exquisite qual-



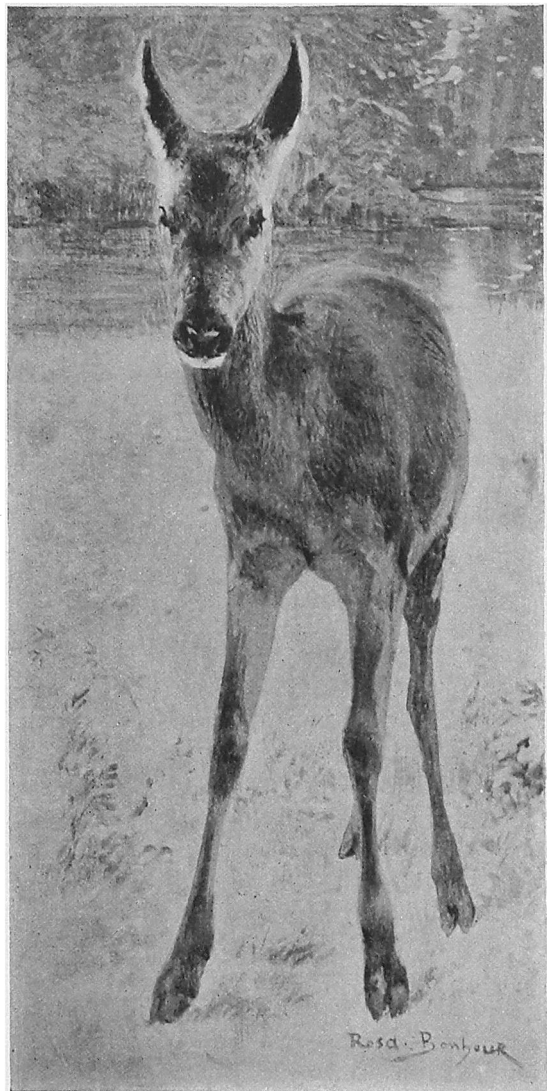
RIVIERE A ERMENONVILLE (Size 9x13 inches)
By J. B. C. Corot
—Collection of Carl Block, Peoria, Ill.

ity, full of tender grey green of a marshy sedgy meadow. The clear stream in the foreground is liquid with gemlike reflections and beyond, through the trees, we catch a gleam of golden sun upon the meadow. Over all lies the pervading dreamy quality which is the halo of the spirit of Corot, that blissful luminosity of Nature's soothing repose which he seemed to impart without effort as naturally as one might sigh or smile.

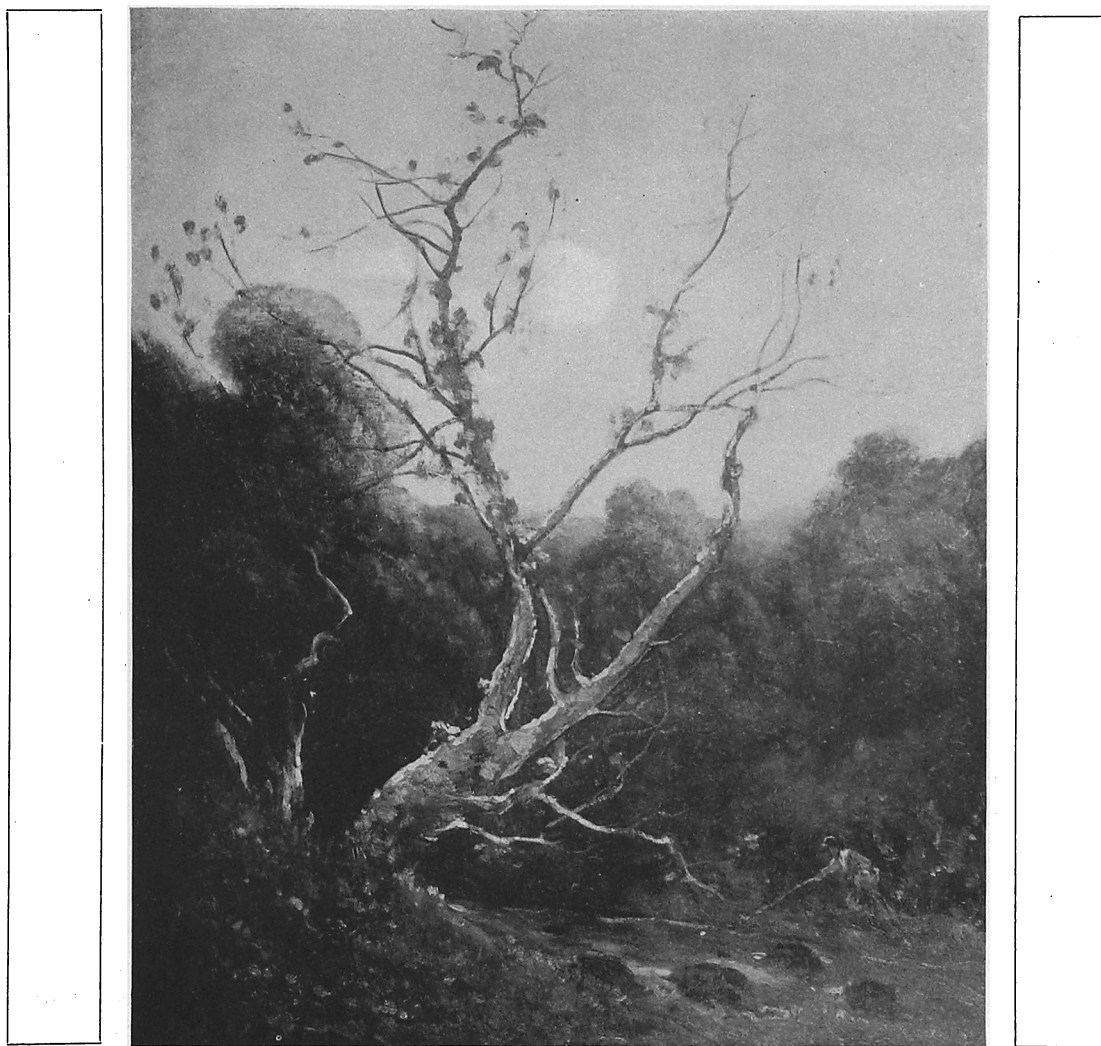
Inness and Wyant, among Americans, have shared with Corot this poetic faculty and of the latter there is a very fine specimen in the collection under review. "Edge of the Woods" is a typical Wyant, though fresher in color than are some of his best known works. The fleecy, silvery sky could have been painted in by no other hand, though its touches of pale blue with the fresh soft green of the trees and

the red splashes among the rocks combine to produce a tenderly colorful picture. The foreground is very broadly treated and a dead tree in the center of the picture imparts a dramatic touch and completes the feeling of wildness pervading this Adirondack landscape.

The Troyon is of a little more than medium size and of flawless quality. Cattle, with this master, take on a beauty that renders his compositions decorative. Exquisite color and softly glowing light united in producing effects of supreme loveliness and though the minute-



FAUN (Size 7x12 inches)
By Rosa Bonheur
—Collection of Carl Block, Peoria, Ill.



BORDS D'UNE RIVIERE (Size 18x21 inches)
By *Henri Harpignies*

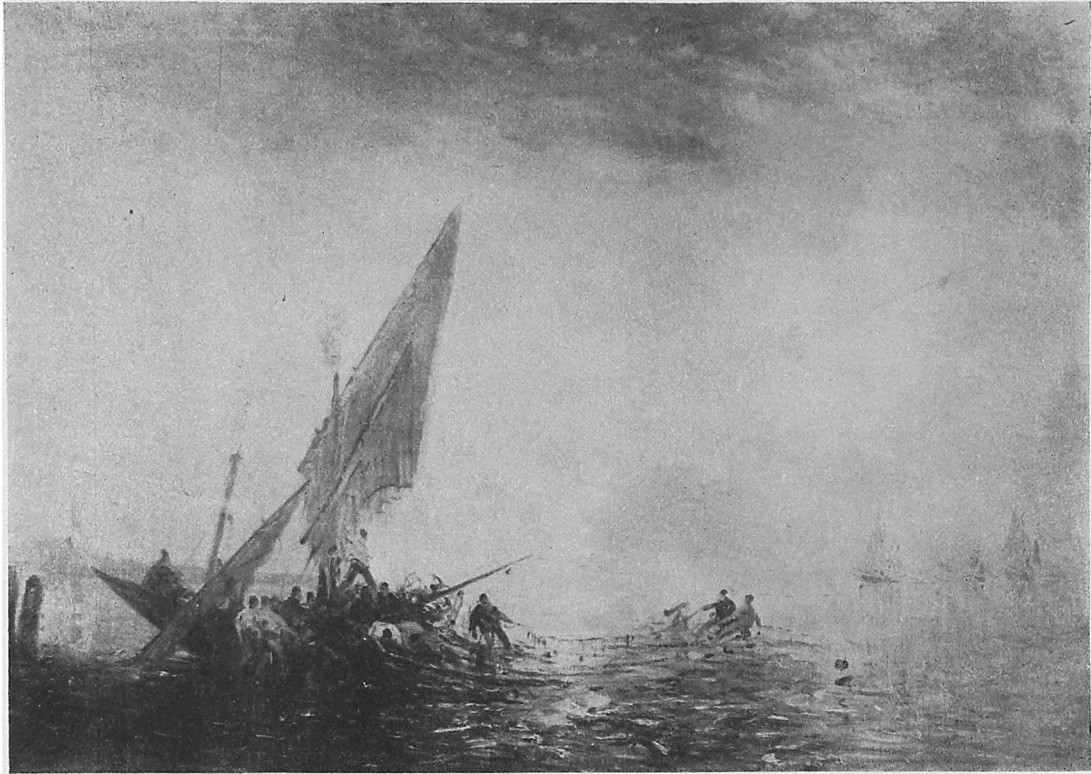
—Collection of Carl Block, Peoria, Ill.

ness of detail is that of realism, it is not the sordid realism of ugliness but rather the realization of pure beauty by one whose ideals will not permit him to see or to consider the reality of unattractive scenes. In this picture the red, white and black coats of the homing cows glisten like satin and, with the brilliant blue of the woman's blouse, compose a colorful group. The deep-toned green of the decorative trees and darkening fields, the splendor of the quiet turquoise evening sky, brilliant with sunset light on dark clouds and lighter ones, all combine to produce a picture of great richness, while the wide expanse of the heavens

and the distant prospect of dark woods, meadow lands and a small white homelike dwelling, produce an agreeable feeling of spaciousness.

An artist's picture, pure and simple, is the small marine by which Daubigny is represented in this collection. Its seemingly monotonous grey of sky and sea is, nevertheless, full of color and life. Its distant ships with widespread sails are scudding with the breeze and, despite its size, it seems, some way, a big picture, so wide is its prospect, so majestic the sweep of cloud and wave-broken waters.

Most decorative is the beautiful Harpignies



VENETIAN FISHERMAN (Size 32x46 inches)
By Felix Ziem

—Collection of Carl Block, Peoria, Ill.

owned by Mr. Block, and herewith reproduced. The fanciful gnarled and twisted tree in the foreground is beautifully ornate while the farther banks of the limpid river, with their bushy woods, are replete with the allure of mystery. At the farther edge of the little stream, rushing amid rocky boulders, a fisherman is dimly discerned, a mere touch of life and a part of the landscape. The beautiful cool blue sky and the one little puff of white cloud are typical of Harpignies.

"Venetian Fisherman," by Felix Ziem, is one of the very large canvases of the Block collection. Like many another of his masterpieces it presents the dreamlike prospect of Venice "Throned in state upon her thousand isles." The gorgeous sky of sunset melts into the wide embrace of the waters of the bay. In the left foreground is one of the gay and picturesque craft of Venice, its masts decorated with flowers. Seated in the stern is a figure with a flute or pipe and a rhythmic

quality about the movements of the fishermen suggests that they may be pulling and hauling in time to music as is often the custom with Italian workmen. The distant towers and spires of Venice loom on the horizon and, at the right, a well balanced grouping of small craft completes a harmonious little picture in itself.

A most appealing little sketch is the "Faun" by Rosa Bonheur, full of the awkward infantile charm of young creatures. It is softly brown and grey and velvety, timid and baby-like and lovable and true to the life as are all of her animal studies. Faint flecks of white dot its little coat and it is set against a warm tender landscape of spring green with little bright spots afforded by red and white flowers.

Among Mr. Block's modern Dutch school pictures are two important De Hoogs, the larger of which we herewith reproduce, and a water color by Van der Weele. "The Frugal Meal" is a capital Dutch interior, a credit to De

Hoog and his school. The father, mother and children compose an interesting group and the interior is poetically rendered as to light and shadow. The fireplace, with wooden shoes strewn about it and cat asleep at one side, afford opportunity for some good touches of color. A smaller De Hoog, "The Stitch in Time," is likewise charmingly domestic and human as the mother bends over her little one to mend its torn garments.

A very soft and beautiful water color is the Van der Weele, in the best traditions of this medium. It would not seem possible that animate life could be so faithfully and beautifully rendered with such simplicity and reserve, as in this flock of sheep. Never was the selective principle more judiciously exercised, nowhere are almost flat spaces of tone, with detail eliminated, made to convey more meaning. The gentle hues of green and soft buff and

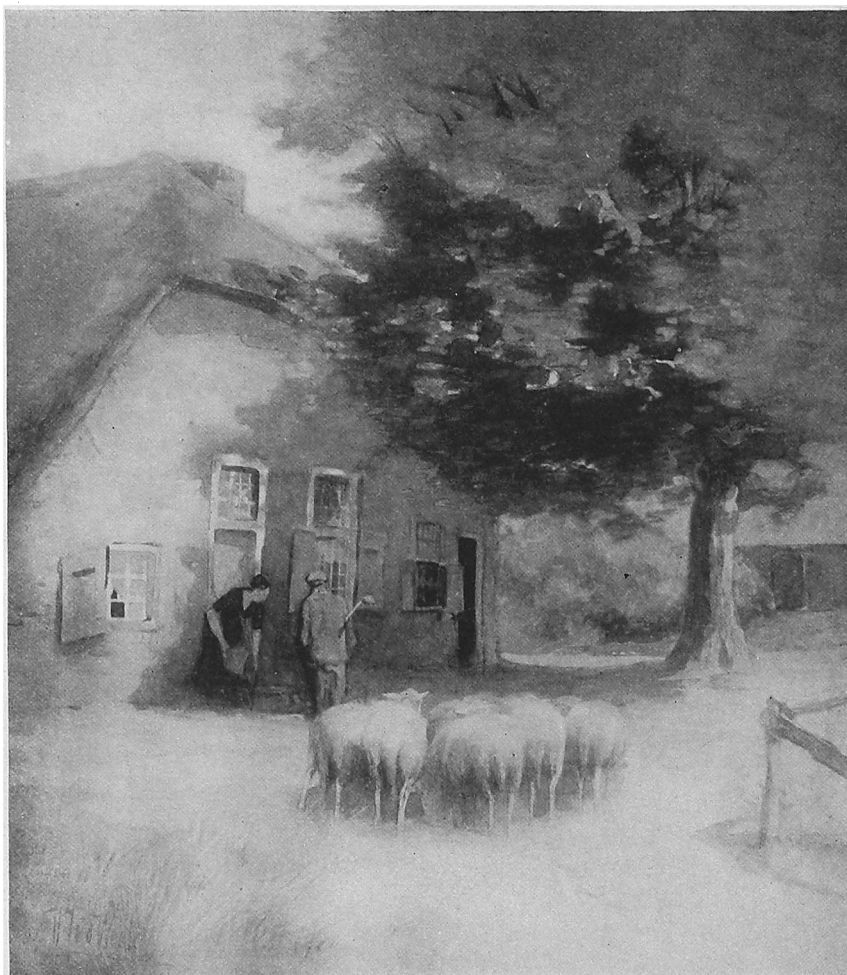
grey that prevail in this picture are most agreeable and broken with just sufficient touches of contrasting colors for proper emphasis.

Of Mr. Block's modern American school landscapes we illustrate only three, a Bruce Crane, a Thomas Moran and a Carleton Wiggins. A very fine marine, by Edward Moran, a beautiful rock seaside by George H. McCord and a delightful rural scene by Edward Potthast, though not shown here, are worthy of comment, the latter, in particular, being a most unusually charming picture. It presents a scene which seems foreign to our eyes, thatched cottages being a rarity among us. It might, however, be drawn from some old-fashioned country place in Pennsylvania where this artist has found some quaint and picturesque subjects. The old lady paring fruit by the cottage door, the bright-hued fowls feeding in the yard and the sun through the



FRUGAL MEAL (Size 42x48 inches)
By De Hoog

—Collection of Carl Block, Peoria, Ill.



*SHEEP (Water Color) (Size 17x20 inches)
By Van der Weele*

—Collection of Carl Block, Peoria, Ill.

orchard trees comprise a peaceful, homelike picture of the kind one grows to love.

The McCord is a brilliant affair of blue water and rough crags and boulders golden in the sun with touches of white foam amid the waves. It is the kind of picture made popular by Dougherty and some of the California coast painters, a near-to view of sea and shore, high up in the frame with little sky.

The Edward Moran, "Outward Bound," is quite a different manner of marine, an old-time schooner, its sails swelling with the breeze, plunging through a swell and sweep of dark waves beneath a fleecy sky through which the moon breaks in pale glory.

The Bruce Crane of this collection is poetic as are all of his works. It has a something of Wyant in the sky, of Inness in the small pool in the foreground, of Murphy in the trees, and yet it is all Bruce Crane in color, composition and atmosphere. Perhaps these similarities are only a proof of the universal brotherhood of genius.

The Thomas Moran is not in the least typical, being a fanciful presentation of a feudal tower in the tragic radiance of a sun which dies in a sea of red. It is powerful and colorful and vivid and alive with the imaginative quality of romance.

The Carleton Wiggins is a subtle presentation of evening in the hills, a yellow moon



AUTUMN MEADOWLANDS (Size 15x20 inches)
By Bruce Crane

—Collection of Carl Block, Peoria, Ill.

arising and a fine atmosphere of twilight pervading the scene. The feeding sheep and the quiet landscape fill one with a deep sense of serenity and peace. The color is warm, for a moonlight theme, as though the sunset still shone through the fringes of night. The uncertain light mellows all outlines and makes us supremely conscious of the charm of light and shade and mass.

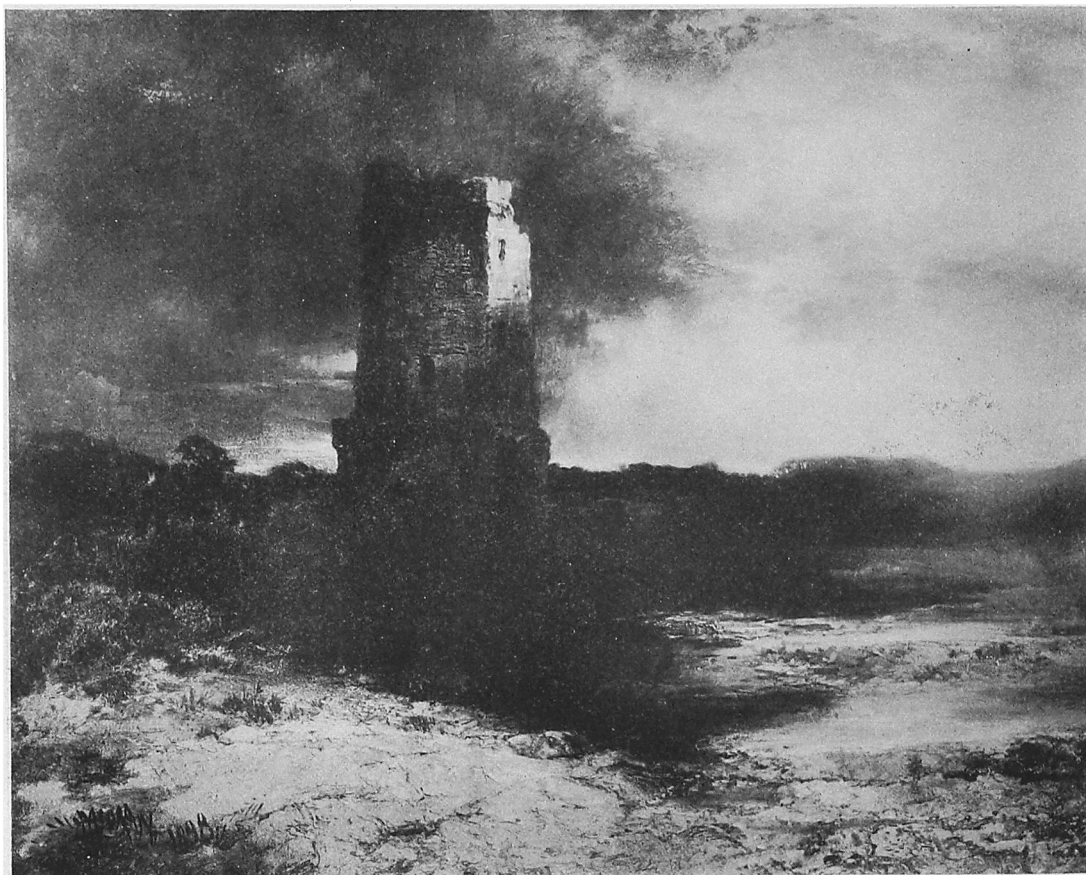
Some of these pictures Mr. Block has had the pleasure of purchasing direct from the artists during his sojourns in Europe. Many, however, have come through American galleries and some from Western firms, proving that Chicago offers every opportunity to the judicious collector for securing the best in the world's art.

Mr. Block's expresses a growing interest in

cotemporary American art and an intention to turn his thoughts toward the study of present day painting with a view to forming a representative collection of our native landscape painters.

This, too, is as it should be; for it is a great mistake on the part of collectors to overlook opportunities for securing works of real genius during the life time of their creators. The man who does this has a double satisfaction: that of encouraging the men of his own day and being a factor in the development of the art of his country, and that of securing authentic works which, if he chooses wisely, shall not fail to increase in value with the years.

He is put in a position too, which ripens



FEUDAL TOWER (Size 14x18½ inches)
By *Thomas Moran*

—Collection of *Carl Block, Peoria, Ill.*

and makes sure his judgment of a picture. He cannot buy here so largely on name, he must acquire the faculty of knowing real worth on sight, a prophetic vision that shall tell him what art will live and what shall pass away. Altogether collecting cotemporaneous art is a great education to one's appreciation of intrinsic pictorial values.

This collection, as it now stands, is well-balanced and well chosen, representing prominent men with important examples of their best periods. Having been long assembled and often reorganized it has come to represent the ripe conclusions of a collector as to the type of pictures that are most improving as companions in the home.